

pressed himself as being greatly pleased that the trades had taken what he described as "such a common-sense view of the question."

M. Rachmaninoff made his first bow before an English audience under the auspices of the Philharmonic Society at Queen's Hall this evening, and met with a very cordial reception. The young Russian composer (who, it will be remembered, was a pupil of Arensky and Siloti at the Moscow Conservatoire) brought forward his fantasia for orchestra in E major, op. 7, a tone-picture of considerable originality and astonishing graphic power suggested by Lermontoff's poem "The Rock." It was finely played by the Philharmonic orchestra under M. Rachmaninoff's direction, the warm colouring and remarkable dynamic contrasts of the work being brought into strong relief. The composer, who was twice recalled, afterwards played two pianoforte pieces from his own pen—namely, an "Elegie" and the well-known Prelude in C sharp minor,—making little impression with the former, but creating quite a sensation by his extraordinary reading of the prelude, which he was compelled to repeat. An air from an opera by Borodine, sung by Mlle. Christianne Andray, proved a less interesting example of the modern Russian school; and the concert, which began with Mr. Luard Selby's picturesque "Idyll" for orchestra, ended with Beethoven's C Minor Symphony, conducted, of course, by Sir A. C. Mackenzie.

If the fashion of wearing the Primrose on 19th April is falling away, as it seems